

## CHAPTER IV

### CICONIA

There is general agreement among students of the late Middle Ages that Johannes Ciconia was the most important composer in Europe between Machaut and Dufay. Only one other musician may be considered his rival — John Dunstable —, but the Englishman is much closer to Dufay's generation than he is to Ciconia's. (Although the three masters were born about thirty years apart, there are forty-two years between the deaths of Ciconia and Dunstable compared to only twenty-four between that of the latter and of Dufay.) Ciconia was not Italian, of course, but he played such an important role in the music of the peninsula that any account of it which did not include the Northern master would necessarily be incomplete.

The musicological world has awaited with interest the long-announced publication of the full-scale study of Ciconia by Suzanne Clerx.<sup>1</sup> Meanwhile, some of the results of her archival researches have been available in articles,<sup>2</sup> from which the following biographical

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<sup>1</sup>Un musicien liégeois et son temps: Johannes Ciconia (1340-1411).

<sup>2</sup>"Johannes Ciconia de Leodio," Report of the Vth Congress of the International Musicological Society, Utrecht, 1952 (Amsterdam, 1953), "Johannes Ciconia théoricien," Annales Musicologiques, III (1955), 39ff.; "Propos sur l'ars nova; II: Question de chronologie," RBM, IX (1955), 47ff.

sketch is drawn.

Born sometime about 1335-1340, the composer was very probably the son of Jehan Schuwangne (French: Cicogne), a furrier in Liège. In 1350 he was a clerk in the service of Aliénor de Comminges, vicomtesse de Turenne and niece of Pope Clement VI. The young vicomtesse resided in Avignon, and it is there that Ciconia must have received his first musical formation. In 1358, he entered the service (along with fourteen clerks from Liège) of the cardinal Gilles d'Albornoz, the papal legate in Italy, and very likely followed the cardinal in his extensive travels throughout the country (Milan, Verona, Padua, Florence, Pisa, Lucca, Faenza, Cesena, Forlì, Naples, Bologna, and Viterbo) until his protector's death in 1367. In 1359, the cardinal had requested from Urban V a canonicate at Saint-Jean l'Evangeliste in Liège for Ciconia -- who already held two prebends at Liège churches --, and he received it in 1362. Meanwhile, he was made a canon at the Cathedral of Cesena, which position he had to resign before accepting the appointment at Saint-Jean.

Ciconia returned to Liège in 1372 and remained there, living in a cloister house of Saint-Jean, until 1401. He must have been in contact between 1360 and 1397 with Francesco Zabarella, celebrated professor at the University of Padua, for he dedicated to him the motet Ut per te omnes, written during this time according to Clercx. He was still in

Liège in 1400 when he wrote the motet O felix templum for the new bishop of Padua, Stefano Carrara. Clercx surmises that these were acts of candidature for a position in Padua, since political events were making it necessary for him to leave Liège. Zabarella obtained for him a canonicate at S. Blaise de Roncaglia near Padua in 1400, and Ciconia settled in that city during the winter of 1402-03. He was a canon at the cathedral in Padua from 1403 until his death in December 1411.

Aside from the above-mentioned O felix templum of 1400, only three other compositions can be dated with any certainty: the motets Albane misse celitus (for the new bishop of Padua, Albano Michiel, in 1406), Venetie mundi splendor (for the doge of Venice, Michiel Steno, in 1406), and Petrum Marcello Venetum (for Albano's successor as bishop of Padua, Pietro Marcello, in 1409). Besides his compositions, Ciconia has left us the theoretical writings Nova musica and De proportionibus, the latter an adaptation and expansion of the third book of the former. Another treatise, De arithmetica institutione, is lost. Only De proportionibus was known very well in the fifteenth century; it exists today in three manuscripts. (The proportions are discussed mainly in reference to intervals rather than rhythms.) One is disappointed to learn how little of interest and originality may be found in the writings of this eminent composer. The Nova musica, paradoxically, is really only a long series of references to the works of Pythagoras, Ptolemy, Aristoxenos, St. Augustine, Boethius, St. Isidore, St. Bernard,

and Remy d'Auxerre. Among the more recent authors, Ciconia knew the works of Franco of Cologne, Johannes de Muris, and Marchetto da Padova. It may be added that Ciconia must have known personally Prosdócimo de Beldemandis, who was active at the University of Padua during Ciconia's stay in the city.

Like the important masters of every epoch, Ciconia wrote in virtually every musical genre which was cultivated at the time. Known today are ten Latin motets (all in BL with a few concordances in O and BU) -- not counting the doubtful attributions of two motets in Pad D<sup>1</sup> and one in Kras<sup>2</sup> --, a Latin canon (Mod), two French chansons (Mod and Pad B), four Italian madrigals (Man), nine Italian ballatas (Parma, PG, Pz, Dom, Man, P, Pad B, RU<sub>2</sub>), with keyboard entabulations in Loch and Buz) -- again not counting three doubtful ballatas in Man and Dom --, and ten settings of parts of the Ordinary of the Mass (BL, O, Kras, St. P,

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<sup>1</sup>See D. Plamenac, "Another Paduan fragment of trecento music," JAMS, VIII (1955), 165ff. (Description, inventory, and study of the manuscript.)

<sup>2</sup>See below, p. 230f.

Tr 87, Pad A.<sup>1</sup> It almost goes without saying that a considerable number of secular French pieces must have disappeared.

Altogether, there are eighteen copies of the ten Mass pieces:<sup>2</sup>

Et in terra 3<sup>2</sup> (+ 2<sup>2</sup>?) PadA No. 5 (MS 1475, ff.6v and 4):  
Johannes./ Ciconia (all voices incomplete)

Et in terra ... spiritus et alme 3<sup>2</sup>+2<sup>2</sup> Q No. 240 (ff. 101v-102):  
M. Johannes. Ciconia.

Patrem 3<sup>2</sup> + 2<sup>2</sup> EL No. 5 (old Nos. 6-7, ff. 4v-6):  
Jo ciconie

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<sup>1</sup>Two motets are published in van den Borren, Polyphonia sacra, pp. 180ff. and 243ff., and one in Clercx, Annales Musicologiques, III (1955), 67ff. One French virolai is published in Apel, French secular music of the late XIV century, No. 66. For a listing of the editions of the Italian works, see Fischer, Studien zur italienischen Musik. . . ., Nos. M 11, 51, 114, 164; B 32, 45, 66, 72, 82, 121, 187, 200, 218, 234, 300, 347. Descriptions and inventories of manuscripts which have not yet been cited: EL: G. de Van, "Inventory of manuscript Bologna Liceo Musicale Q 15 (olim 37)," MD, II (1948), 231ff.; BU: H. Besseler, "The manuscript Bologna Biblioteca Universitaria 2216," MD, VI (1952), 39ff.; Q: G. Reaney, "The manuscript Oxford, Bodleian Library, Canonici Misc. 213," MD, IX (1955), 73ff.; St. P: M. Szczepańska, "Nowe źródło do historii muzyki średniowiecznej w Polsce," Księga pamiątkowa ku czci Profesora Dr. Adolfa Chybińskiego (Kraków, 1930), 15ff.; Tr87-92: G. Adler, et al., Sechs Trienter Codices; Erste Auswahl ("Denkmäler der Tonkunst in Oesterreich," Jhrg. VII [Leipzig, 1900]); Man: N. Pirrotta, "Il codice di Lucca, I," MD, III (1949), 119ff.; Dom: H. Besseler, Studien zur Musik des Mittelalters; I: Neue Quellen des 14. und beginnenden 15. Jahrhunderts, AMM, VII (1925), 230; Pad B: ibid., p. 231; RU<sub>2</sub>: J. Wolf, Geschichte der Mensural-Notation, I, 192 (concordances in Besseler, op. cit., p. 242, note 4); PC: (fols. 1-42v:) D. Plamenac, "A reconstruction of the French chansonnier in the Biblioteca Colombina, Seville," MZ, XXXVII (1951), 501ff.; XXXVIII (1952), 85ff., 245ff.; (fols. 43-60v:) Wolf, op. cit., pp. 211ff. (incomplete); (fols. 61-68v) Besseler, op. cit., pp. 232f.; Bux: R. Eitner, "Das Buxheimer Orgelbuch," Monatshefte für Musikgeschichte, XIX (1887), Beilage 2, 1ff.; Loch: K. Ameln (ed.) Lochsiner Liederbuch und Fundamentum Organisandi des Conrad Paumann (Berlin, 1925), 1ff. There is no published inventory of Pz.

<sup>2</sup>Q Nos. 240 and 242 are published in van den Borren, Polyphonia sacra, pp. 82 ff.; No. 242 also in A.T. Davison and W. Apel, Historical Anthology of Music, I (rev. ed.; Cambridge, Mass., 1949), No. 55. Tr Nos. 31 and 32 are published in R. Ficker, Sieben Trienter Codices; Fünfte Auswahl ("Denkmäler der Tonkunst in Oesterreich," Jhrg. XXXI [Bd. 61; 1924]), pp. 1f. and 3ff.

Et in terra ... spiritus et alma 4<sup>2</sup> + 2<sup>2</sup> HL No. 4 (old Nos. 4-5, ff. 2v-4): Jo. ciconie

Et in terra 4<sup>2</sup> (2<sup>2</sup> intro.) HL No. 74 (old No. 97, ff. 95v-96): Jo ciconie

St. P No. 8 (ff. 15v-16): -----  
Kras ff. 196v-197: O. Ciconie

Patrem 4<sup>2</sup> (2<sup>2</sup> intro.) St P No. 5 (ff. 9v-11): -----  
Kras ff. 202v-204: O.M. Ciconie

Et in terra 3<sup>3</sup> HL No. 71 (old Nos. 92-93, ff. 90v-92): Jo Ciconie  
TR87 No. 31 (ff. 52v-53v): -----

Patrem 3<sup>3</sup> HL No. 73 (old Nos. 94-96, ff. 92v-95): Jo ciconie  
TR87 No. 32 (ff. 53v-55v): -----

Et in terra 3<sup>1</sup> HL No. 149 (old No. 184, ff. 161v-162): Jo ciconie  
O No. 242 (ff. 103v-104): M. Johannes Ciconia  
St P No. 15 (f. 25): -----  
Kras ff. 192v-193: ----- (different contratenor)

Patrem 3<sup>1</sup> HL No. 150 (old Nos. 185-186, ff. 162v-164): Jo ciconie

Looking over the Gloria in Pad,<sup>1</sup> written for two high voices of equal range over an instrumental tenor which moves smoothly in breves and semibreves, one is reminded that Ciconia spent some early years in Avignon. The style is close to that of many of the duet-type Mass pieces in Iv and Apt: a flowing, scalewise motion in the upper parts, mostly in semibreves and semibreves plus minims in imperfect time with major prolation. Both voices pronounce the words at the same time, and the declamation unit is the semibreve; very rarely does the minim take a syllable. The character of the piece is modest and rather conventional, and gives the impression that it may be one of the composer's

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<sup>1</sup>See above, p. 116, note 1.

early works.

About one quarter of the music has been cut off of fol. 6v, and fol. 4 is deteriorated and sometimes illegible; but enough of the composition remains to give a good idea of the style, and the formal sections are clear.

	breves	cadence
Et in terra (2 <sup>2</sup> ?)	18?	G
I Laudamus	18	G
II Gratias	45	F
III Qui tollis	30 (approx.)	[D? A?]
IV Quoniam	46	F
Amen	27?	F

As nearly as one can determine from the fragmentary evidence, the two cantus parts seem to have the long notes of the introduction in unison(!).

Ex. 65. Opening of Et in terra,  
Pad No. 5 — Ciconia

Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis.

Although an opening by one cantus part alone is occasionally used in this period, to my knowledge the writing of a unison opening like this in two separate parts is nowhere else to be found in the French or Italian repertory; but English music of this period sometimes employs a similar procedure.<sup>1</sup> It is almost certain that the tenor did not enter until the beginning of Section I. There are four successive chords of a long marked with fermata signs at the words "Je-su Chri-ste" (second time). The Amen has the usual hocketing and close imitation with fast, short little patterns. A feature which can be observed in all of Ciconia's music is the strong sense of tonality which pervades the texture.

At least twice -- it is impossible to say if there were other places because of the fragmentary condition of the copy -- the tenor has rests written out for a few measures while the vocal parts carry on alone. Unfortunately, in both of these places ("Domine deus rex celestis" and "Domine deus agnus dei") the second cantus is missing either completely or almost so, making it impossible to know what the counterpoint was like in those passages. There are two or three almost illegible notes at the end of the first passage, just enough evidence to show that at least in one of the two places, the voices were not in unison.

The alternation of passages for the two upper voices alone with passages for all three parts is one of several characteristics which

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<sup>1</sup>See Bukofzer, Studies in medieval and Renaissance Music, pp. 188f.



the troped Gloria Q No. 240 has in common with Pad No. 5. It has already been stated that alternating sound-complexes are found in many compositions by Northern composers in the early fifteenth century,<sup>1</sup> and, as we shall see, it was also widely used by Italians. Whereas the dust passages in Pad No. 5 are (apparently) somewhat incidental and carry no special markings in the manuscript, the alternation in Q No. 240 (as well as in two other Mass pieces by Ciconia) is much more thoroughgoing, making it a central stylistic feature of the piece. The various sections in Cantus I carry the markings dui and chorus. We have discussed earlier the significance of these markings in the sources of this period and arrived at the conclusion that "chorus" does not have its modern meaning, but rather that it is merely a cue to indicate that the lower parts of the composition are present and the instruments are to play.<sup>2</sup> Since none of the composers who used this technique can be shown to be of an earlier generation than Ciconia, Bessler may well be correct in surmising that he was the inventor of the chorus-duo idea.<sup>3</sup>

Korte decided that the alternation in Q No. 240 does not appear to be designed to give any particular larger form; it seems to merely

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<sup>1</sup>Page 49.

<sup>2</sup>Pages 69 ff.

<sup>3</sup>Johannes Ciconia Begründer der Chorpolyphonie," Atti del Congresso Internazionale di Musica Sacra, 1950, ed. I. Anglés (Tournai, 1952), p. 282. The present writer, of course, does not accept the main thesis of this article.

be used for itself alone in a long series of contrasts.<sup>1</sup> Nor does it have a completely consistent relationship with the trope; the liturgical text occurs in both dui and chorus sections, and the trope only in the dui sections, but with the single exception of the phrase "Ad Marie gloriam."

<u>dui:</u>	breves	<u>chorus</u>	breves
Et in terra	13 F	Laudamus	26 G
Domine deus	13 C	Domine fili	10 A
<u>Spiritus et alme</u>	11 G	Domine deus agnus	10 G <sub>5</sub>
<u>Primogenitus</u>	8 F	Qui tollis... <u>Ad marie gloriam</u>	5 D <sub>5</sub>
Qui sedes	12 C	Quoniam	8 G <sub>3</sub>
<u>Mariam sanctificans</u>	5 F	Tu solus dominus	6 C <sub>5</sub>
<u>Mariam gubernans</u>	6 C	Tu solus altissimus	5 D <sub>5</sub>
<u>Mariam coronans</u>	6 C	Jhesu xpiste	19 F <sub>3</sub>
		Amen	15 F

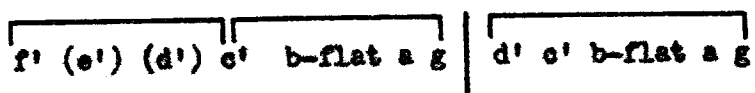
The sequence of cadences seems to be planless if we look at this scheme; but a closer examination of the music shows a less obvious but quite firm principle to be at work which does give a formal cohesion to the composition and also is connected with the dui-chorus alternation.

In order to understand the organization of the work it is necessary to appreciate the nature of Ciconia's manipulation of tonal forces and how it relates to his characteristic tenor technique. Korte has stressed Ciconia's way of building a tenor from a "structural kernel" which pervades the entire form.<sup>2</sup> Although it may be analyzed in melodic

<sup>1</sup> Studie zur Geschichte der Musik in Italian...., p. 47.

<sup>2</sup> Op. Cit., pp. 23f. See also the analysis of the tenor of the Gloria Tr No. 31 in Korte's Die Harmonik des frühen XV. Jahrhunderts in ihrem Zusammenhang mit der Formtechnik (Münster; 1929), pp. 51ff. and Appendix 5a.

terms, it is really the result of harmonic or tonal thinking, something easily grasped by the ear to replace the old complicated isorhythmic structures with a plainchant cantus firmus in the tenors which appealed more to the intellect than to the senses. These "kernels" were often tetrachords or pentachords centering upon the important tones in a mode. In the present case the formula is basically a scale from f' down to g, often recurring in another form as d' down to g.



This g-goal is invariably a cadence, emphasized by the same or very similar cadential formulas in the upper parts.

Ex. 66. From Et in terra, O No. 240 -- Ciconia

Handwritten musical score for three staves. The first two staves are vocal lines with lyrics: "glo-ri-am tu-am" and "-gaam glo-ri-am tu-am". The third staff is a basso continuo line. The music is in 8/8 time and features a cadence on the final note of each line.

The low f is reached only three times before the two final sections. Both of these sections begin with the usual f' to g pattern, then carefully prepare a second phrase which leads the scale down to a terminal f. The whole tonal effect of the piece is that, in retrospect, the constantly-recurring scale down to g is incomplete; when it receives its resolution, it marks the end of the main part with a feeling of great finality.

The way these G-cadences are used determines the over-all formal plan. The dui sections are written in very short phrases with frequent steps on a variety of tonal degrees and seem to be used mostly to provide tonal and textural contrast. The chorus sections usually have two or more cadences, and a feeling of larger sections is obtained by having a greater emphasis upon those on G at the end. The dui sections, very loose and free in construction, are paired with and introduce the chorus sections, which keep returning often to the same cadential phrase. Thus, the basic pattern is a recurrence of the formula: freedom - stability. At Section III the alternation becomes twice as fast (and hence twice as many sub-sections to make up a large one) to accommodate the brief phrases "Mariam sanctificans. Tu solus dominus. Mariam gubernans," etc. In the scheme below all the cadences are given. Those underlined are in the dui sections and the letters in parentheses are fermata-chords of a dotted breve (which are not cadences).

		breves
I Et in terra	$\underline{G} \underline{F} \underline{G} \underline{G} \underline{C} \underline{G}$	39
II Domine deus rex	$\underline{C} \underline{C} \underline{G} \underline{A} \underline{A}(\underline{F}^3)\underline{G} \underline{G} \underline{G}$	44
III Primogenitus	$\underline{A} \underline{F} \underline{G} \underline{C} \underline{F} \underline{G}(\underline{D}^3) \underline{A} \underline{G} \underline{G}$	53
IV Mariam sanctificans	$\underline{F} \underline{C} \underline{C} (\underline{D}^5_3) \underline{C} \underline{G}(\underline{C}^2_3)(\underline{G}^{10}_6)\underline{F}$	47
Amen	$\underline{G} \underline{F}$	15

It will be seen that the fermenta-chords at the end, especially the last one, which is the conventional penultimate chord for F, serve to give a strong pull toward the resolution of the tonality in that key. They are set to the words "Cum san-cto spiri-tu," but their motivation seems to be more harmonic-tonal than textual. This is even more probable in the two other places marked by fermatas. What non-musical reasons would lead Ciconia to particularly set off the words "orphano-rum" and "altissi-mus"?

The dui sections are almost purely homorhythmic in a smooth, very consonant counterpoint. An exception which has somewhat more rhythmic freedom is the section constructed out of simple voice-exchange ("deus rex celestis" = "deus pater omnipotens"). Every one of the final cadences in the dui sections uses a hemiola-like pattern with

the identical intervallic formula: 1-3-1 (or 3-6-8).

Ex. 67. From Et in terra, Q No. 240 — Cicconia

The image shows two staves of musical notation in a square neume style. The top staff begins with a clef and a time signature of 6/8. Above the first few notes, there are markings 'o=d.' and '.dui.'. The lyrics 'Pri-mo-ge-ni-tus ma-ri-e vir-gi-nis ma-tris.' are written below the notes. The bottom staff contains the same melody and lyrics. The notes are connected by stems, and there are various rhythmic values represented by different note shapes and stems.

Unlike Pad No. 5, no rests are written in the tenor for these dui sections; there are merely text-cues for the sections in which the tenor is to participate. This is the more usual practice for such pieces in general in the sources of the period.

Other features that Q No. 240 has in common with Pad No. 5 are the smooth, flowing lines, the simultaneous pronunciation of the words, with semibreve and breve as declamation units (sometimes minim), the lack of extended melismas, and the near-homorhythm. There is a brief hocket passage at "tibi propter magnam gloriam tuam" and the usual hocketing in the Amen.<sup>1</sup>

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<sup>1</sup>The hocketing in the Amen is formed by a little canon at the unison between the upper parts. The presence of this canon indicates that the transcription by van den Borren (Polyphonia sacra, p. 86) is probably incorrect.

All of the stylistic details which were common to Pad No. 5 and Q No. 240 may also be seen in the Patrem HL No. 5. The only additional features which could be mentioned are the quick hocket-like imitations which figure conspicuously in every soloist section except the last,

Ex. 68. From Patrem, HL No. 5 — Ciconia

The image shows two staves of musical notation in G major, 6/8 time. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with lyrics 'per quem om-ni-a fac-ta sunt.' written below. The bottom staff is a second voice part, also in G major and 6/8 time, with lyrics 'per quem om-ni-a fac-ta sunt.' written below. The notation includes various rhythmic values and rests, illustrating the hocket-like imitations mentioned in the text.

and the two passages which employ long chains of syncopated semibreves ("Qui propter nos...", and "et conglorificatur..."). The form of the Patrem is quite different, however, from that of Q No. 240. Here there is no constantly-recurring cadential phrase on G or any other tone, but a much more relaxed succession of phrases and alternating sound-types. Two cadences stand out for their extended sixth-chord pattern in slower movement, and this causes the form to fall into only two large sections (plus introduction and Amen). Note the very weak endings of the two chorus sub-sections before the first important cadence:

<u>unus:</u>	breves	<u>chorus:</u>	breves
		Patrem	9 G
		Factorem	15 G
I Et in unum	14 G	Et ex patre	17 D <sup>5</sup>
Genitum	14 F	Qui propter nos	14 G <sup>3</sup> <sub>10</sub>
Et incarnatus	17 C	Crucifixus	21 F
II Et resurrexit	13 F	Et ascendit	13 C
Et iterum	23 F	Et in spiritum	35 F
Et unam sanctam	22 F	Et expecto	24 F
		Amen	22 F

Clercx has tried to show that the Patrem HL No. 5 and the Gloria HL No. 4 form a Mass-pair which is to some degree musically unified.<sup>1</sup> Her proposal overlooks the fact that the Patrem HL No. 5 has more in common with O No. 240 or Pad No. 5 than it does with HL No. 4. The only detail aside from the alternation-principle common to both HL Nos. 4 and 5 is the little hoquet-like imitation which is found (once) in HL No. 4, but this is also found (once) in O No. 240.<sup>2</sup> As we shall see when we take up HL No. 4 in detail, this composition uses entirely different thematic and contrapuntal procedures from any of the pieces

<sup>1</sup> "Les débuts de la messe unitaire au XIV<sup>e</sup> siècle, et principalement dans l'oeuvre de Johannes Ciconia" (unpublished paper delivered at a meeting in Certaldo in the summer of 1959), pp. 4f. of the typewritten copy. I should like to take this opportunity of expressing my gratitude to M.me Clercx-Lejeune for so promptly and generously responding to my request for a copy of her paper.

<sup>2</sup> In a chorus section, however; see Ex. 66, p. 205.



discussed thus far. For the moment, however, we may merely compare certain obvious facts about these three pieces:

	<u>BL</u> No. 4	<u>BL</u> No. 5	<u>O</u> No. 240
number of voices	4 <sup>2</sup> +2 <sup>2</sup>	3 <sup>2</sup> +2 <sup>2</sup>	3 <sup>2</sup> +2 <sup>2</sup>
meter	frequently changing	6/8 throughout	6/8 throughout
mode	D	F(b-flat in tenor)	F(b-flat in tenor)

It is evident that no one would think of pairing BL Nos. 4 and 5 if they had not already been paired in the manuscript. Such groupings in BL, however, cannot be taken as very important. It is well known that the compiler of BL arranged the Ordinary pieces according to Mass cycles and Mass pairs whenever he was able to do so, often grouping together entirely unrelated pieces, occasionally even by different composers. (Thus, the present Gloria No. 4 and Credo No. 5 are grouped with an anonymous Kyrie and a Sanctus-Agnus pair by Arnold de Lantins to form a complete Ordinary cycle.)

There are even fairly close correspondences between certain passages of O No. 240 and BL No. 5, something which cannot be said for BL No. 4 and No. 5. Note the similarity of the tenors in the first phrases

after the short introductory sections.

Ex. 69. From a) Et in terra, O No. 240;  
b) Patrem, EL No. 5 — Ciconia

The image displays a musical score for two parts, labeled 'a)' and 'b)'. Each part consists of a vocal line and a piano accompaniment line. Part 'a)' is for 'Et in terra, O No. 240' and part 'b)' is for 'Patrem, EL No. 5 — Ciconia'. Both parts feature a 'chorus' section. The vocal lines are written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is written in bass clef. The lyrics are: 'Lau-da-mus te. be-ne-dici-mus te. A-do-ra-mus te.' for part 'a)' and 'fac-to-rum ce-li et ter-re vi-si-bi-li-um' for part 'b)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' (piano).

o.d. chorus  
Lau-da-mus te. be-ne-dici-mus te. A-do-ra-mus te.

a) Lau-da-mus te. be-ne-dici-mus te. A-do-ra-mus te.

o.d. chorus  
fac-to-rum ce-li et ter-re vi-si-bi-li-um

b) chorus  
fac-to-rum ce-li et ter-re vi-si-bi-li-um

Another passage is more obvious:

Ex. 70. From a) Et in terra, O No. 240;  
b) Patrem, HL No. 5 — Ciconia

o-d. chorus  
Do-mi-ne de-us a-gnus de-i fi-li-us pa-tris.

a) Do-mi-ne de-us a-gnus de-i fi-li-us pa-tris.

o-d. chorus  
Et in spi-ri-tum sanc-tum do-mi-num et vi-vi-fi-can-tem.

b) chorus  
Et in spi-ri-tum sanc-tum do-mi-num et vi-vi-fi-can-tem.

Does this, then, make O No. 240 and HL No. 5, a consciously unified pair?

More far-reaching conclusions than this have been drawn by some commentators from less evidence than that offered above, and the present case may be an object-lesson in caution when dealing with questions of "inter-relations," Mass "pairing," or "parody." What is apparently the same

passage as that in the last example is also found in the fragmentary Et in terra Pad No. 5. (Compare especially with Q No. 240).

Ex. 71. From Et in terra, Pad No. 5 -- Ciconia

Handwritten musical score for three staves. The first staff is in treble clef with a 3/8 time signature. It contains the lyrics "Qui tol-lis pec-ca-ta" with a flat sign above the second measure and a sharp sign above the fifth measure. The second staff also has a treble clef and 3/8 time signature, with the lyrics "[Qui tol-lis]" and "[illegible]". The third staff is in treble clef with a 3/8 time signature and contains instrumental notation.

Also, the opening of the Patrem HL No. 5 is largely the same as the

passage leading up to the four fermenta-chords in Pad No. 5.

Ex. 72. a) Beginning of Patrem, BL No. 5;  
b) from Et in terra, Pad No. 5 — Ciconia

Handwritten musical score for two examples, a) and b). Example a) shows the beginning of "Patrem" with lyrics "Pa-trem om-ni-po-ten-tem. fa-" and "chorus" markings. Example b) shows a passage from "Et in terra" with lyrics "Tu so-lus al-tis-" and "tu so-lus al-[tis- si-mus Je-]". Both examples feature a vocal line and a piano accompaniment line in 8/8 time, with a key signature of one flat (B-flat).

One or two other correspondences could be mentioned, such as the important cadences on F in all three pieces, but enough has been shown to raise the question of the significance of these interrelations. Obviously we are not dealing with a simple "pair," because we have three interconnected pieces. Then, perhaps, we may speak of "parody," and try to determine which piece

is modelled upon which other, and in what order (or, possibly, if all three are modelled upon an unknown fourth source.) In the opinion of this writer such a supposition is probably unwarranted. The evidence given above for consciously related pieces, though suggestive, is not conclusive, and it would be prudent to withhold judgment at this time.

There are two reasons why the evidence is not conclusive: 1) there are too few exact or nearly exact correspondences between any two pieces; 2) those correspondences which can be found have too much the character of conventional formulas associated with a particular mode.

As an illustration of this second point, we may compare the last few measures of the tenors of the five Mass pieces by Ciconia which are written in the F mode, the three we have been discussing plus Tr Nos. 31 and 32. It will be seen that they all employ what has been

identified as the "constructive kernel" of Tr No. 31:<sup>1</sup>

f' e' d' c' g f

Ex. 73. Ends of tenors from five Mass pieces — Ciconia

The image displays five staves of handwritten musical notation, each representing the end of a tenor part from a different Mass piece by Ciconia. The parts are labeled as follows:

- Pad no. 5**: The first staff, in 2/4 time, featuring a melodic line with eighth and sixteenth notes.
- O no. 240**: The second staff, in 2/4 time, with a similar melodic structure.
- BL no. 5**: The third staff, in 2/4 time, showing a more rhythmic pattern with some rests.
- Tr no. 31**: The fourth staff, in 2/4 time, which is the "constructive kernel" mentioned in the text. It includes a note marked "(m. in 31)".
- Tr no. 32**: The fifth staff, in 2/4 time, with a melodic line.

Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and bar lines, with some parts ending in double bar lines and repeat signs.

Here we are clearly dealing with what must be an important harmonic formula for the F mode in Ciconia's musical language. Apparently we should not jump to a conclusion too soon if we come across the same

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<sup>1</sup>See above, p. 204, note 2.

phrase in two different compositions.<sup>1</sup>

Although the troped St in terra HL No. 4 may not be regarded as forming a pair with HL No. 5, it is an interesting composition in its own right. First, there is the treatment of the alternation of chorus and unus, which is not done in a completely consistent way. Of the five soloist sections only the first is set off by bar lines and ends with a cadence of a long; this section is simply omitted in the lower parts (i.e., like O No. 240 and HL No. 5 there are no rests written in). Three other soloist sections end with a cadence of a breve (or note plus rests totaling a breve value), and lead immediately -- without

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<sup>1</sup>For an anonymous Gloria which is stylistically close to Pad No. 5, O No. 240, and HL No. 5, and which is tentatively attributed to Ciconia, see below, pp. 391f.



bar lines — into the following chorus sections.

Ex. 74. From Et in terra, HL No. 4 — Ciconia

The musical score consists of four staves. The top two staves are vocal lines. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains the lyrics "mi-se-re-re no-bis" and "Qui tol-lis". Above the first measure is the marking "[unus]" and above the second measure is "chorus". The second staff continues the vocal line with the same lyrics and markings, including "[unus]", "chorus", and "[dimms]". The bottom two staves are instrumental parts, likely for piano, showing a melodic line that begins after the first vocal phrase and continues through the second. The notation includes various note values, rests, and dynamic markings.

Most interesting, however, is the one case where the instrumental parts enter at the point of resolution of the cadence in such a manner that there is the effect of a new phrase beginning at that point; in other words, this is an example of overlapping phrases in the same parts, which is quite rare — if not unique — in Ciconia's music.

(Incidentally, the ornamented voice-exchange in the beginning of this example is not used in the other soloist sections.)

Ex. 75. From Et in terra, HL No. 4 — Ciconia

The musical score consists of four staves. The top two staves are vocal parts in 3/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). It is divided into two sections: 'unus' and 'chorus'. The 'unus' section contains the lyrics 'Ma-ri- am san-cti-fi-cans' and the 'chorus' section contains 'tu so-lus do-mi-nus'. The second staff is similar, with 'unus' containing 'Ma-ri- am san-cti-fi-cans' and 'chorus' containing 'tu so-lus do-mi-'. The bottom two staves are piano accompaniment parts in 3/4 time, with a treble clef and a key signature of one flat. They provide harmonic support for the vocal parts.

The simple near-homorhythm of the soloist sections contrasts markedly with the chorus sections, which are almost completely permeated with little figures in close imitation in the vocal parts. Nearly all of these imitative figures are treated sequentially, and one of them recurs so often (in varied forms) that it becomes a kind of refrain

which holds the form together quite securely.

Ex. 76 a) and b). Two passages from Et in terra, BL No. 4 — Ciconia

a.)

Handwritten musical score for passage a). It consists of four staves. The first staff is a vocal line in 6/8 time, starting with a fermata and the tempo marking 'a.:d.'. The lyrics are: 'ba-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te'. The second staff is a vocal line with lyrics: 'te be-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te'. The third and fourth staves are piano accompaniment. The score ends with a double bar line and a fermata.

b.)

Handwritten musical score for passage b). It consists of four staves. The first staff is a vocal line in 6/8 time, starting with a fermata and the tempo marking 'a.:d.'. The lyrics are: '-tens do-mi-ne-fi-li u-ni-ge-ni-te yhe-su xpi-ste.'. The second staff is a vocal line with lyrics: 'do-mi-ne-fi-li u-ni-ge-ni-te yhe-su xpi-ste.'. The third and fourth staves are piano accompaniment. The score ends with a double bar line and a fermata.

The different meters in the above example are characteristic of this piece, which frequently changes from one to another of three mensurations. Both these changes and the almost constant close imitation are purely ornamental in character -- embellishments to the melodic lines, as it were, rather than genuine counterpoint. This is strikingly

manifest in two (related) places which can be interpreted in no other way:

Ex. 77. a) and b) Two passages from Et in terra,  
HL No. 4 -- Ciconia

**a)**

Handwritten musical score for two passages, a) and b), from "Et in terra" by Ciconia. Passage a) is in 2/8 time and passage b) is in 3/4 time. Both passages feature vocal lines with Latin lyrics and piano accompaniment.

**Passage a) Lyrics:**  
rex ce-les-tis de-us pa-ter om-ni-po-tens  
-us rex ce-les-tis de-us pa-ter om-ni-po-tens

**Passage b) Lyrics:**  
sus-ci-pe de-pre-ca-ci-o-nem ho-stram  
sus-ci-pe de-pre-ca-ci-o-nem ho-stram

Frequent imitation, sequences, changing meters -- all these are associated with the Italian secular style, and the piece is, indeed, rather madrigalesque in character (but not in the soloist sections!). Because of this it stands somewhat apart in Ciconia's Mass production, although it has a few things in common with the Gloria St P No. 8 and Patrem St P No. 5.

Aside from those mentioned earlier which enclose the first soloist section, bar lines are not used at all except at the ends of the major sections. This leads one to question their authenticity in the first soloist section, especially since the chorus-phrase which precedes this section returns almost literally toward the end of the piece, and there no bar lines are used at the end of the phrase. After an Amen of three chords there follows the usual extended Amen section with hocketing. (The numbers -- breves -- underlined are the soloist sections and those followed by x are the sections which end with the refrain-sequence of Example 76.)

I	Et in terra	$10 + 11x + \underline{11} + 11x$	$= 43$	$D+C \frac{10}{5}$	$+G+E \frac{10}{5}$
II	Spiritus et alme	$10 + 11 + \underline{6} + 16$	$= 43$	$D+D \frac{10}{5}$	$+E+G$
III	Qui sedes	$\underline{13}x + (\underline{3} - 10x) + \underline{8} + 8x$	$= 42$	$D+C \frac{10}{5}$	$+G+A$
	Amen I		5	D	
	Amen II		30	D	

The tonal plan is interesting for the fact that the first cadence in every section is on D, but this tone is not used to end any of the large sections before the conclusion. There are many other lesser

cadences which are not shown in the scheme, and there is no doubt at any point in the piece but that the tonality is D. Parenthetically, we may add that the trope is more equally distributed between the unus and chorus sections than was the case in O No. 240.

The Et in terra HL No. 74 (= St P No. 8) has an introduction of fifteen breves by the two high vocal parts and these are then joined by the two instrumental parts for the remainder of the piece. There are two main sections of forty-eight breves each with the tenor and contratenor repeated exactly in the second ("Qui tollis..."). This is followed by an Amen of two chords which is in turn followed (in HL, but not in St P or Kras) by an extended Amen section based on another repetition of the lower voices in diminution and a change from minor to major prolation in all voices except the contratenor. (The resulting 2 X 2/8 against 6/8 is hardly noticeable due to the infrequent eighth-notes in the contratenor; the tenor is written out in the new mensuration but the contratenor is repeated in diminution according to a canon placed under the music.) Korte's opinion that the Amen of two chords is vocal whereas the extended Amen is instrumental —<sup>1</sup> we saw this double Amen also in HL No. 4, and it is not uncommon in this period — is not based upon any evidence and strikes this observer as doubtful. Both could have been sung, one after the other, or — more likely — they could be given as

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<sup>1</sup>Studien zur Geschichte der Musik in Italien..., p. 60.

alternates. (Note the absence of the long Amen in the two Polish manuscripts.)

Just as we saw in the three compositions by Matteo da Perugia which repeat the lower parts,<sup>1</sup> the upper voices of the second section

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<sup>1</sup>See above, pp. 178 ff.



and the Amen are free variations of the first section.<sup>1</sup>

Ex. 78. Beginnings of Section I, Section II, and Amen  
from Et in terra, EL No. 74 — Ciconia

The musical score is arranged in four systems. The first system, labeled 'Sec. I', contains two staves: 'Cantus I' and 'Cantus II'. The second system, labeled 'Sec. II', also contains two staves: 'Cantus I' and 'Cantus II'. The third system, labeled 'Amen', contains two staves: 'Cantus I' and 'Cantus II'. The fourth system, labeled 'Tenor and Contra.', contains a single staff with a treble clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction '[dim. 3/4 in Amen]' is written below the Tenor and Contra. staff.

<sup>1</sup> Korte (ibid.) cites two short passages of this variation and names it as such, but he attributes the correspondence to considerations of text at those points ("domini filii unigenite ihesu xpiste" = "Ihesu xpiste Cum sancto spiritu"). He seems unaware that the entire composition is constructed in variation.

Ciconia uses the technique with freedom and ease, and with frequent voice-exchange. He seems to be more interested in inventing ingenious rhythmic variants than Matteo, and in general it may be said that he makes much more of the play of motives in the texture. (See in the example above, e.g., the rhythmic contraction of the scalewise d' - a' in the beginnings of Cantus I or the displacement of the scalewise b' - e' imitation in relation to the lower parts.) Building the melodic lines out of simple, often-recurring motives, formed into short, distinct phrases, and with almost entirely syllabic text-setting, is characteristic of Ciconia's style.

The Patrem St P No. 5 is in exactly the same style as the Et in terra St P No. 8 and the similarity of the tenors, the formal plane, and the motives in common leave no doubt that the two were intended as a pair. The correspondence between the two is much closer than that between G No. 240 and EL No. 5. This can be illustrated by comparing the tenors of the St P pair. The Patrem has three main sections rather than two, and the length of each section is longer than those of the Gloria in order to accommodate the more extended text. There is no independent Amen section in either St P or Kras— even the word is omitted at the end of Cantus I —, but one is led to believe by analogy with the Gloria that here, as there, an original extended Amen section

has been omitted in the Polish sources.

Ex. 79. Tenors of a) Et in terra, St P No. 8,  
b) Patrem, St P No. 5 — Ciconia

The image displays six staves of musical notation, arranged in three pairs. Each pair is labeled 'a)' and 'b)' on the left. The notation is written on a single five-line staff for each part. The first pair (a and b) begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The second pair (a and b) begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The third pair (a and b) begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The word 'Contra.' is written above the staff in the first two pairs. The notation includes various note values, rests, and bar lines. There are double bar lines at the end of the second and third pairs.

The strongly tonal design may be inferred from these tenors:  
solidly in D with a modulation to and from F in the middle. Each main  
section of the Patrem is sixty-six breves (thirty-three longs) in

length,<sup>1</sup> and — unlike the Gloria — the piece moves entirely in groups of three or six longs (one exception: 4+5=9 longs); i.e., perfect major mode is operative.

While there can be little doubt that the Et in terra and Patrem in St P (and Kras) are interrelated to form a Mass-pair,<sup>2</sup> the attempt by Clercx to show that they are a parody of the motet Regina gloriosa is seriously open to question. This anonymous composition, perhaps a contrafactum of the chanson, to judge from the ouvert and clos endings, is found partly on the same pages of Kras (ff. 202[203]) as the Patrem. Since the main motive, used at the opening and many times thereafter, is also the main motive of the Gloria-Credo pair,

Ex. 80. Beginning of Regina gloriosa,  
Kras ff. 202-203



Clercx has concluded that the liturgical works were derived from the motet and that Ciconia is probably the composer of the latter. Now,

<sup>1</sup>Clercx ("Les débuts de la messe unitaire...", p. 4) gives the impression that only the Gloria has a two-voiced introduction, and that the Patrem has the unequal division 78+66+66 breves instead of 12+3x66.

<sup>2</sup>This was recognized already by A. Pirro (Histoire de la musique de la fin du XIV<sup>e</sup> siècle à la fin du XVI<sup>e</sup> [Paris, 1940], p. 59.)

this motive is one of the most conventional ones of the period. It is the one Machaut used for his Mass; it is used in the Mass of Toulouse; Ciconia used it for his motets Ut per te and O felix templum<sup>1</sup> (Clercx herself states that it is rather frequent in Ciconia's works); countless other pieces use it. For this reason, one is unjustified to speak of parody merely because the same motive appears prominently in different compositions. As we shall see when dealing with works by Zacharia da Teramo and Bartolomeo da Bologna, true parody leaves no doubt about the connection between pieces -- not just motives or even entire phrases (in a single part) recur in the parody, but whole polyphonic complexes. Even when entire polyphonic phrases are common to two pieces one must use a certain amount of discretion in approaching this question of parody, as we have seen above with Pad No. 5, O No. 240, and BL No. 5.

Thus, while no one could categorically deny the possibility that the melodic material of a certain Mass piece could have been suggested by a particular secular composition or other model, the connections in such cases as the present one are so tenuous that the claim is incapable of being substantiated and does not lead to very significant results.<sup>2</sup>

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<sup>1</sup>Both edited in van den Borren, Polyphonia sacra, pp. 180ff. and 243ff.

<sup>2</sup>Clercx also states that the tenor of the motet is related to the Mass-pair but there is even less evidence for this than for the cantus. In both the tenor and the cantus the similar motives are really nothing more than conventional formulas associated with the D-mode.

The Gloria-Credo pair Tr Nos. 31 and 32 (BL Nos. 71 and 73) has been published by R. Ficker<sup>1</sup> and often discussed,<sup>2</sup> so it is unnecessary to describe the pieces in detail. Both are for three vocal parts in 3/4 time in a highly unified style because of the often recurring and closely related motives<sup>3</sup> with a great deal of imitation -- this is the most modern and forward-looking idiom of the early fifteenth century. The style is very close to that of Ciconia's motet O virum omnimoda (BL fols. 255v-256); many of the motives are the same.

The Et in terra has this sectionalization:

	breves	cadence
I Et in terra	29	C
II Domine deus	48	F
III Qui sedes	28	F
Amen <sup>4</sup>	18 (21)	F

The long middle section is dominated by an imitative phrase (X) which returns exactly three times after its first statement and in an obviously related form (X') twice.

<sup>1</sup>Denkmäler der Tonkunst in Oesterreich, Jhrg. XXI (1924), pp. 1ff.

<sup>2</sup>Ficker, "Die frühen Messenkompositionen der Trienter Codices," SZMW, XI (1924) 7ff.; W. Korte, Die Harmonik des frühen XV. Jahrhunderts ..., pp. 51ff.; idem, Studie zur Geschichte der Musik in Italien..., pp. 59f.; Clercx, "Les débuts de la messe unitaire...", p. 5.

<sup>3</sup>The statement of Clercx (ibid.) that the motives are borrowed from the Gloria GR VIII is not very convincing. Besides, it is doubtful that this chant antedates the polyphonic pieces. (See the sources listed for melody No. 38 in D. Bosse, Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria in excelsis Deo," p. 95.)

<sup>4</sup>The Amen in BL has a figured extension on the penultimate chord compared to the version in Tr.

		breves	cadence
Domine deus rex	X + ...	11	C
Domine fili	X + ...	9	D
Domine deus agnus dei	X + ...	8	D
Qui tollis	X'	4	F
Miserere	...	4	G
Qui tollis	X' var.	4	F
Suscipe	X + ...	8	F

<sup>1</sup>  
Korte's thematic analysis gives the impression that each voice has its own organization, more or less independent from the others, and the result is sometimes misleading. This is because he is so conscious of the smallest elements -- the motives --, which, of course, recur in many varied situations. It is more reasonable to consider all three voices together for the formal organization of the piece, especially since there is so much imitation between them. His harmonic analysis <sup>2</sup> (which is based upon the melodic formal plan of Cantus I) is generally satisfactory, but he does not always pay enough attention to the rhythmic and metrical factors in a phrase, and sometimes actually mistakes the beginnings and ends of the phrases in order to force them into a particular harmonic pattern. <sup>3</sup>

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<sup>1</sup>Die Harmonik des frühen XV. Jahrhunderts..., pp. 51 ff., Beilage 5a (melodic analysis of tenor; there are many errors in the copy); Beilage 5b (Cantus I; not always convincing; a few errors).

<sup>2</sup>Ibid., pp. 54ff.

<sup>3</sup>See, e.g., his comparison of measures 4-6 and 14-17 (ibid., pp. 59f.).

The Patrem has a more regular form.

	breves	cadence
I Patrem	57	F
II Et incarnatus est	56	F
III Et in spiritum	52	F
Amen	22	F

Beyond the numerous motivic correspondences which run throughout the piece, the music of Section III is in large part a variation of Section II, especially the beginning and closing periods.

The Et in terra HL No. 149 (= O No. 242) is set for one vocal part over two instrumental in a very simple, song-like style which pre-sages the Dufay chanson style of about a generation later.<sup>1</sup> Even the form is song-like, for it is based on repetitions of entire sections:

	breves	
Et in terra	(4 + 6) = 10	
I Laudamus	(6 + 7) = 13	A + X
Gracias	(5 + 9 + 7) = 21	B + X
II Qui tollis	(6 + 7) = 13	A + X
Qui sedes	(5 + 9 + 7) = 21	B + X
Amen	(7 + 9) = 16	

All of the cadences are on G except the first of the two cadences in the B sections. Moreover, the particular form of the cadence at the end of A (before X) is the same as that at the end of B. Similarly, the first cadences of the introduction and the Amen are the same, as are the last

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<sup>1</sup>For editions see above, p. 199, note 2.



cadences of these two. None of these cadences interrupt the rhythmic flow, however, except the last of each section.

Korte has presented an analysis of the work which derives the form from an "ideal" thematic kernel in the tenor.<sup>1</sup> Although not implausible, this is hardly so obvious as in certain other of Ciconia's compositions. This "kernel" corresponds to the G-cadences discussed above, and it is likely that here, too, it is really only a common formula of the mode.

Ciconia arranged matters so that only very slight modifications were needed to accommodate the new text in the repetition.<sup>2</sup> It is interesting to note the effect of emphasis given to certain words when the music repeats: "Jhesu xpriste" is set to the same music both times it occurs, and both main sections end with "patris."<sup>3</sup>

The Patrem HL No. 150 is in a similar song-like style for one vocal part over two instrumental, and also is based upon repetition of a section, this time making a large A B A form.

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<sup>1</sup> Ibid., pp. 56f.

<sup>2</sup> See the discussion of this point, ibid., pp. 57f.

<sup>3</sup> The version of this composition in Kras has a different contra-tenor — incidentally, with the wrong clef: it should be C<sup>3</sup> rather than C<sup>4</sup> — from that found in HL and O. The microfilm of St P which was available to me had f. 25 missing, so I was unable to collate the reading found there.

		breves	
Patrem		9	
I Factorem	(12+10+6+11) =	39	A
Genitum	(15+8) =	23 total 62	B
II Et incarnatus	(4+11) =	15	
Crucifixus		14	
Et resurrexit	(7 <sup>1</sup> / <sub>2</sub> +29 <sup>1</sup> / <sub>2</sub> ) =	37 total 66	
III Et in spiritum	(12+20+6+11) =	39	A
Confiteor	(15+8) =	23 total 62	B
Amen	(4+19) =	23	

The cadence of the introduction and the penultimate cadences in Sections I, III, and the Amen (total six) are on D; all the remainder in these sections (nine) are on G. Every one of the five cadences of Section II is on D. The long passage of twenty-nine and one-half/breves without a cadence in Section II is due to the large use of sequences and quick, close imitation — the type of texture which is usually reserved for the Amen section.

The unity and formal coherence of the composition does not rest entirely upon the large A B A plan. The melodic line is quite economically restricted to only a few motives and the whole of Section I

consists of variations of a period containing three elements (A, B, C).<sup>1</sup>

Ex. 81. Section III (= I) of *Patrem*, HL No. 150  
(cantus only) — Ciconia

Section II also uses the same technique (with different elements), but more freely.

Both Korte<sup>2</sup> and Clercx<sup>3</sup> consider HL Nos. 149-150 to be a "pair."

The two works unquestionably have many features in common, and together may be sharply differentiated not only from all the other Mass pieces but from virtually all the remaining production of Ciconia which

<sup>1</sup>Korte's analysis (*ibid.*, pp. 58f.) is based on two elements (A+B and C?) and is somewhat confusing, especially in the scheme of the tenor and its relation to the vocal part. He did not notice that the music of Section III is identical to that of Section I).

<sup>2</sup>*Ibid.*, p. 56.

<sup>3</sup>"Les débuts de la messe unitaire...", pp. 5f.

consists of variations of a period containing three elements (A, B, C).<sup>1</sup>

Ex. 61. Section III (= I) of *Fatrem*, HL No. 150  
(cantus only) — *Cicconia*

Section II also uses the same technique (with different elements), but more freely.

Both Korte<sup>2</sup> and Cleroux<sup>3</sup> consider HL Nos. 149-150 to be a "pair." The two works unquestionably have many features in common, and together may be sharply differentiated not only from all the other Mass pieces but from virtually all the remaining production of Cicconia which

<sup>1</sup>Korte's analysis (*ibid.*, pp. 56f.) is based on two elements (A and C?) and is somewhat confusing.

is known to us. Like Tr Nos. 31-32 they are almost certainly late works, but, unlike the Tr pair, the style is so unpretentious that at least one commentator finds them "dry," as if Ciconia had tried to masque by construction a deficiency of invention.<sup>1</sup> In the opinion of the present writer, this evaluation might -- possibly -- be applied to the Patrem, but it is far too harsh a criticism of the Et in terra. (Perhaps it is indicative of the favor in which the piece was held at the time that this Et in terra is found in a larger number of manuscripts than any other composition by Ciconia).<sup>2</sup> The common elements of the two works are these: both are set for one vocal part over two instrumental; both have repetitions of entire sections; both are in a modest song-like style; both are in the G mode with b-flat in the lower voices.<sup>3</sup> There are several points of divergence, however. No motives are common to both pieces. Although both are in G tonality, the ranges are different -- the Patrem lies about a fourth lower than the Gloria -- and the key signature of one flat in the vocal part of the Patrem makes that part equivalent to the transposed dorian mode as opposed to the hypomixolydian of the Et in terra:

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<sup>1</sup>Clercx, ibid.

<sup>2</sup>Unless we count also the instrumental entabulations of Con lagrese bagnandone in Loch and Bux as well as the three original versions (P, Man, and PC).

<sup>3</sup>In the Patrem the comparison with Section III indicates that there should probably be a b-flat signature throughout Section I of the contratenor.

vocal parts:	<u>Et in terra</u>	<u>Patrem</u>
clefs and signatures	$C^1$	$C^3$ b-flat
tessituras and ranges	(b)c' - d"(e")	(e)g-g'(b'-flat)

In addition, the meter of the Gloria is 3/4 whereas that of the Patrem is 2/4.

The pairs Tr Nos. 31-32 and St P Nos. 8 and 5 have exactly the same tonalities, ranges, signatures, modes, and mensurations for both pieces of the pair; even the problematic Pad No. 5 - O No. 240 - HL no. 5 follow these correspondences. In addition, it will be remembered that all of these groups had within themselves clear motivic and thematic connections, so the lack of conformity to these criteria in HL Nos. 149-150 must be regarded as something more than inconsequential. The important differences of melodic material, modality, and meter leave the undeniable similarity of the two movements to be merely one of general style, and it is surely going too far to consider HL Nos. 149-150 as a "pair" in the sense of a planned, musically unified cycle such as Tr Nos. 31-32 and St P Nos. 8 and 5.

Ciconia's Mass production contributes greatly to his high reputation. In fact, it plays such an important role in his work that one may say that he is the first composer in history to have made composition for the Ordinary of the Mass second to no other category in his whole

output. Moreover, there is a high standard of craftsmanship and a broad range of style to be seen in these ten liturgical works, which fall into four groups according to technical procedures and styles. First, there are the duet-style pieces which employ the duet-chorus alternation, the Gloria Pad No. 5, Gloria O No. 240, and Credo HL No. 5. The Gloria HL No. 4 is related to this group, but has features which set it somewhat apart. A second group is formed by the Gloria-Credo pair in St P. These pieces are in that special variation form which is an outgrowth of the isorhythmic motet. Then there is the Gloria-Credo pair in Tr, completely vocal in a progressive, "Italian" style largely based on imitation. Finally, the Gloria HL No. 149 and the Credo HL No. 150 are pure examples of a kind of song-Mass of the type cultivated by several French masters (e.g., Baude Cordier) of the early fifteenth century -- not to overlook Ciconia's special hand in the economy of the motivic elaboration and a conciseness of form. More than in the contrasting pieces by Matteo da Perugia, these strongly differentiated types are marked with a clarity, a boldness, a classical simplicity that betoken the leader in a field -- in short, these works have the ring of authority.